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ANOTHER PARALLEL TO A COUPLET
IN *Hernani*.

To the Editors of *Mod. Lang. Notes*.

SIRS :—In a former note¹ I called attention to what seemed to me the probable source of lines 501–502 of Victor Hugo's *Hernani*, which read as follows :

*Moi, je suis noble, et de ce sang jalouse.
Trop pour la concubine, et trop peu pour l'épouse.*

The source cited in that communication is the following couplet from the Third Part of Shakespeare's *Henry VI*, Act III, sc. 2, ll. 97–98 :

*I know I am too mean to be your queen,
And yet too good to be your concubine.*

An exact parallel to the above cited couplets, spoken by Doña Sol to Hernani and by Lady Jane Grey to King Edward II, respectively, is to be found in Schiller's *Kabale und Liebe*, Act I, sc. 1, where Miller is represented as engaged in a violent conversation with his wife in regard to the intentions of the President's son, Ferdinand, towards their daughter, Louisa. At the end of this animated colloquy the musician declares to his wife, who favors the marriage of the young people in question and is, therefore, desirous of avoiding an open rupture with the powerful President, that he will go at once to the President and say to him : "*Dero Herr Sohn haben ein Aug auf meine Tochter; meine Tochter ist zu schlecht zu Dero Herrn Sohnes Frau, aber zu Dero Herrn Sohnes Hure ist meine Tochter zu Kostbar.*"

Now it is well-known that both Schiller and Hugo were students and imitators of Shakespeare, and that Hugo was greatly influenced not only by Shakespeare but also by Schiller. Though it is quite likely that the ultimate source of the above mentioned passages from Hugo and Schiller is the couplet from Shakespeare, yet it is not improbable that Hugo was familiar with the citation from the German dramatist.²

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¹ *Mod. Lang. Notes*, Vol. XIX, p. 32.

² In a subsequent article I shall consider in detail the influence of Schiller on Hugo the dramatist.

NOTE ON SPENSER, *F. Q.*, v. 5. 24.

To the Editors of *Mod. Lang. Notes*.

SIRS :—In Spenser's story of Hercules, *F. Q.*, v. 5. 24, Iole plays the part which is usually assigned to Omphale :

"How for Iolas sake he did apply
His mightie hands the distaffe vile to hold," etc.

This looks like a bit of 'Italianate' mythology. Boccaccio has it in the first book of his *Fiammetta*, in his *Amoroso Visione*, xxvi, and in his *Filopoco*, Bk. v. qu. 7. Probably it came to Spenser through Tasso, *G. L.*, xvi, 3 :

"Mirasi qui fra le mèonie ancelle
favoleggiar con la conocchia Alcide.
Se l'inferno espugnò, resse le stelle,
or torce il fuso; Amor se 'l guarda, e ride.
Mirasi Iole con la destra imbellè
per ischerno trattar l'armi omicide," etc.

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CONFUSION OF NAMES IN SUDERMANN'S
Frau Sorge.

To the Editors of *Mod. Lang. Notes*.

SIRS :—So far as I know, attention has not been called as yet to the striking confusion in the names of the brothers, Gottfried and Max, in Sudermann's *Frau Sorge*.

Page 103 (Verlag der J. G. Cotta'schen Buchhandlung 23 Aufl.) reads : Die Brüder brauchten mehr Geld denn je. Max hatte das Staatsexamen gemacht und absolvierte nun unentgeltlich sein Probejahr bei einem Gymnasium ; und Gottfried, der Comptoirist, war alljährlich etliche Monate ausser Stellung. On page 198, we find : Gottfried, der Gymnasiallehrer, ein würdiger Mann mit strengem Gesichtsausdruck. . . . Max, der Kaufmann, kam hinterdrein.

Other passages agree with the second of the citations given above ; for example, Page 166 : . . . eines Tages schrieb er an Gottfried : "Schicke mir aus eurer Schulbibliothek ein paar Bücher. . . ."

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